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PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES AT ATHENS.  
EXCAVATIONS AT THE THEATRE OF SIKYON.

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## I. GENERAL REPORT OF THE EXCAVATIONS.

[PLATES VI, VII, IX.]

The excavations at Sikyon by the American School were begun March 23, 1886, during the directorship of Professor M. L. D'Ooge, and were continued, with some interruptions, until May 10. In the succeeding session of the School, under the directorship of Professor A. C. Merriam, the excavations were resumed under the supervision of Mr. M. L. Earle, who will present a final report of the work done.\* The choice of the site of Sikyon as a field for archæological investigation was recommended by the fact that, in spite of the antiquity of the city and its particular importance in the history of art, no systematic excavation had ever been made there. Whether it was due to the charm of the surrounding landscape, or to a happy blending of Ionian and Dorian elements in the population, or again to the circumstances of the political history of the city, or, what is most probable, to the united action of all these causes, few cities in Hellas were more renowned as art centres than Sikyon.

Sikyon first comes into view in the Homeric line, *καὶ Σικυνῶν, ὅθ' ἄρ' Ἕλῃ* *Ἀδρηστος πρῶτ' ἐμβασίλευεν* (*Iliad*, II. 572). Hesiod (*Theog.*, 536)

\* The PLAN of the theatre so far as excavated by Mr. McMurtry was made by Mr. S. B. P. Trowbridge. To this the results of Mr. Earle's work have been added by Mr. J. W. Cromwell. The other PLATES are from photographs taken by Mr. W. L. Cushing.

makes it the scene of a contest between gods and men. He calls the place *Μηκώνη*, an appellation which undoubtedly originated from the abundant growth of wild poppies, which still, at the present day, are scattered over the plateau upon which the old city was built. At the Dorian conquest, the Ionian inhabitants seem not to have been expelled or violently oppressed, as in nearly all the regions of the Peloponnesos, and they came to form a fourth tribe beside the three tribes of the Dorians. To this difference of race among the inhabitants, and to the jealousies and variances that would naturally arise from it, may be attributed the long duration in Sikyon of the rule of tyrants. In fact, tyranny was the usual rather than, as in other Hellenic communities, the exceptional form of government. One family of despots, the Orthagoridai, held sway for a century, a circumstance without parallel among Greek states. The government of this family was very successful. They formed extensive commercial relations, carried on victorious wars, encouraged artistic enterprises, and won chariot-victories for their city in the national games. The period of Kleisthenes especially was one of the most flourishing in the history of Sikyon. Herodotos' story (VI. 126) of the marriage of the daughter of that prince gives a picture of the contemporaneous importance of the city. The Orthagoridai seem not to have belonged to the Dorian portion of the people, and to have done everything in their power to repress the citizens of that race. Kleisthenes went so far as to change the ancient and venerated names of the three Dorian tribes and to force upon them new and odious designations. But Kleisthenes was the last ruler of his line, and it is probable that after his death there came a Dorian reaction. At any rate, we find that Sikyon was a member of the Dorian league during the Persian and Peloponnesian wars. During the struggle between Sparta and Thebes the city suffered severely. It gradually lost its importance, became subject to Ptolemy, and finally fell into the hands of Demetrios Poliorketes, who played a prominent part in its later history. Previous to his time, the main portion of the city stood in the plain at the foot of the large plateau upon which the akropolis was located. Probably for the reason that the population had become so reduced in numbers as to be inadequate for the defense of so large an extent of wall, Demetrios compelled the citizens to abandon the town in the plain, and to build upon the akropolis. Upon the smaller and somewhat more elevated plateau immediately behind the earlier akropolis, he placed his own, fortifying the entire height, already by

nature almost impregnable, by means of a wall, considerable portions of which are still standing.

When the Achaian league became powerful, its most efficient leader was Aratos, a Sikyonian, who freed his native city from the oppressive sway of tyrants under Macedonian protection, and induced it to join the league. After the destruction of Corinth by the Romans, Sikyon, delivered from the rivalry of that city, increased in power and secured the administration of the Isthmian games. The period of prosperity, however, was of short duration. Roman cupidity was tempted by the numerous and valuable works of art in the city, and many of the most precious treasures were removed to contribute to the splendor of the imperial metropolis. Afterward, earthquakes destroyed many of the art-treasures which the Romans had left behind. Yet, when Pausanias was at Sikyon in the second century A. D., he found it, though a place of small population, still in possession of notable works of art.

It was in the field of art rather than of politics that Sikyon won her fame. There, for a long period, was one of the chief seats of Greek artistic activity; indeed, one tradition places the invention of painting at Sikyon; and, as Pliny says (*HN*, xxx. 11), *Divi illa fuit patria picturae*. One of the great schools of painting has its name from Sikyon, a school founded by Eupompos, and of which Pamphilos and Apelles were pupils.<sup>1</sup> In sculpture, too, the fame of Sikyon was no less great. While tradition assigns to a native of Sikyon the invention of painting, Pliny (*HN*, xxxv. 43) tells us that Butades, a Sikyonian, was the first to make images of clay. Dipoinos and Skyllis, the early sculptors, though Kretans by birth, were connected with Sikyon in their work.<sup>2</sup> The first native sculptor of importance was Kanachos: the most famous was Lysippos. The city was also famed throughout Hellas for the taste displayed by the inhabitants in the manufacture of various articles of dress, especially a certain kind of shoe.<sup>3</sup>

No Greek city had a more advantageous site, or more beautiful natural surroundings than Sikyon. The extensive plateau which formed the original akropolis, and was made by Demetrios the site of the new town, is situated about two miles back from the gulf of Corinth. Its level, fertile surface would have been adequate for the support of a large populace in case of a protracted siege. Water was conveyed to it by rock-cut aqueducts, which are still to be seen. In the rear of

<sup>1</sup> PLIN., *HN*, xxxv. 10.

<sup>2</sup> PLIN., *HN*, xxxvi. 4.

<sup>3</sup> STEPH. BYZANT., s. v. Σικυών.

this plateau, to the southward, a smaller one rises above it, having about one-third the area of the lower, from which it is separated by a rocky slope. This was made by Demetrios the new akropolis. On either side of the entire height a small river flows toward the gulf. The larger of these, that on the east side, is the ancient Asopos: the smaller stream, that toward the west, was probably the ancient Helisson. At the foot of the large plateau, a fertile plain stretches northward in several descending terraces to the brilliant blue waters of the gulf. It is now covered, as undoubtedly it was of old, by vineyards. On the opposite side of the gulf rise the peaks of Parnassos, Helikon, and Kithairon. To the eastward stretches the rich plain, the fertility of which gave rise to the proverbial wish, *Εἴη μοι τὰ μετὰξὺ Κορίνθου καὶ Σικυῶνος*. On this side, the landscape is shut in by the Isthmian mountains and Akrokorinthos. At sunrise and sunset especially, the view is of surpassing loveliness.

Pausanias' description of the city (II. 7) is so indefinite in its topographical allusions that very little can be made of it in an attempt to fix the actual location of the temples and other monuments. The theatre is the only object, in his description, of which the site is now certain. He tells us that upon the stage was the statue of a man with a shield, said to represent Aratos. Beyond the theatre (*μετὰ τὸ θέατρον*), he says, is a temple of Dionysos. He speaks of about fifteen temples, some of them already at that time in ruin. In the agora, he saw bronze statues of Zeus and Herakles, by Lysippos. He speaks of two gymnasia, in one of which was shown a marble statue of Herakles by Skopas.

On the site of Sikyon, as seen to-day, there are, scattered here and there over the lower and the upper plateau, numerous foundations of buildings, some of them cut out of the living rock. These remains are most numerous in the vicinity of the theatre, which is partly hollowed out from the rocky declivity separating the two plateaus. A short distance northeast from the theatre are considerable remains of a Roman building, consisting of brick walls eight or nine feet high, with numerous small compartments in the interior. This was probably a bath. A short distance to the west of the theatre are the conspicuous remains of the stadion, not mentioned by Pausanias. It was constructed in the usual manner, the northeast extremity of the course being built up with a wall of polygonal stones. On the upper plateau only a few foundations appear. It is hardly probable that there were

ever any great number of buildings here: Pausanias mentions only two temples. Underneath this plateau, aqueducts are cut in the rock at a considerable depth; indeed, both natural and artificial underground cavities are very numerous about Sikyon. On the lower plateau at various points the location of the old streets is indicated by long lines of stones, extending from N. E. to S. W., and from S. E. to N. W. Of the numerous foundations upon this plateau some have evidently belonged to large structures. At the present time, the northeastern side is occupied by the Albanian village of Basilikó, the name of which doubtless originated from the extensive ruins near by. Some architectural fragments are to be seen about the village church, within which there is a large Corinthian capital.

The ruins at Sikyon, and particularly the theatre, have been described by various scholars and travellers, of whom the most prominent are Leake,<sup>4</sup> Curtius<sup>5</sup> and Bursian.<sup>6</sup> A very brief account of the theatre, accompanied by a plan, is given by Blouet in the *Expédition scientifique de Morée*. The most peculiar feature of the theatre, the two arches affording an entrance to the *κοῖλον* on either side, is noticed by all these writers. Both Curtius (*op. cit.*, II. 490) and Bursian (*op. cit.*, p. 28) seem to have thought, as they had no other means of judging than the scanty traces of the stage-foundations that were visible previous to our excavations, that these foundations were cut from the natural rock, while we now know that they were largely constructed of masonry.<sup>7</sup>

*The Theatre previous to the Excavations.*—The declivity from which the *κοῖλον* of the theatre is excavated, consists of a soft poros-stone, and this same stone was used in the construction of the masonry. The structure faces toward the northeast, and commands the beautiful view which has been described. The diameter of the *κοῖλον* is about four hundred feet. These dimensions were not secured entirely by excavation of the side-hill; the sides of the *κοῖλον* were extended by

<sup>4</sup> *Travels in the Morea*, vol. III, p. 364 ff.

<sup>5</sup> *Peloponnesos*, II. 482 ff.

<sup>6</sup> *Geographie von Griechenland*, II, 23 ff.

<sup>7</sup> The space occupied by the stage-structure, as a whole, was originally formed of an irregular mass of rock, some two meters or so in height toward the orchestra at each side, but cut asunder by a depression through the middle. The rock was cut down to the level of the orchestra for the reception of the ends of the walls of the scene-structure *A-DD*, leaving considerable masses on either side, which were smoothed or left rough as exigencies required. The projections of these rock-masses were seen by Curtius, and others.

masonry covered with earth. Before we began our work, at each end of the space that was evidently occupied by the stage-structure, a mass of rock projected above the surface. Between these rock-masses appeared slight traces of the foundation-walls of the stage. The orchestra was covered by a deposit of earth that had been washed down from above: this earth was found to have a depth increasing from one meter in front to three in the rear. The seats were visible here and there in the upper portion of the *κοίλον*, those in the lower part being covered with earth. So great a mass of material overlaid the orchestra that it was out of the question, with the means at our command, to undertake to uncover the theatre completely. Our aim was therefore restricted to such excavation as would fully bring to light the plan of stage-structure and orchestra. Moreover, we were not without hopes that some works of art might have been covered up and hence preserved in the theatre.

#### RESULTS OF THE EXCAVATIONS AT THE THEATRE.

THE STAGE-STRUCTURE.—The PLAN of the excavated portion of the Theatre (PLATE IX) shows that there are five main foundation-walls belonging to the stage-buildings, marked *A*, *B*, *C*, *DD*, *E*. Of these, *A* and *E*, the front and rear walls, are of about the same length, projecting on the west side a little more than six meters beyond the others. The rock has been cut away, in both front and rear, in order to admit of this projection.

*The Wall A.*—The total length of this wall is 23.60 meters. A piece of it at the east end is formed of two upright slabs of stone, 0.70 m. high. The remainder of the wall is composed of small blocks of poros intermingled with bricks and mortar. The average height is about 0.55 m., the thickness, 0.65 m. There are three doorways in this wall. The first is 2.56 m. from the east end, and its width is 1.05 m. Upon either side of this doorway, as well as of the others in this wall, there is a cavity for the door-post. At a distance of 7.32 m. from this doorway there appears to have been a double door. The openings are each 1.05 m. wide, and are separated by a pier formed of two blocks of stone. On the west side of the western doorway the end of the wall is plastered over, and preserves some traces of ornament in color. The third doorway is 2.65 m. distant from the western end of the wall: like the others, it is 1.05 m. wide. The portion of wall beyond this door is higher than the rest, having a height of 0.80 m.

In front of the base of the wall *A*, a marble step or plinth extends almost the entire length: it begins at the east side of the eastern door, and continues to the western end of the wall. The width of the blocks is 0.57 m.; and they project 0.40 m. These blocks were undoubtedly taken from another structure. In proof of this, I observed a shallow circular cavity cut in one of the blocks and extending partly under the wall, evidently having no connection with the present position and use of the block. Moreover, upon another of these blocks, at the west end of the wall, there is an inscription which, in the present position of the block, is inverted. Upon the ends of a number of these marble blocks we found the masons' marks in the form of Greek letters. These are as follows, proceeding from east to west: (1) none; (2) Κ —; (3) — Λ; (4) Λ — Μ; (5) Ϣ — Γ; (6) Γ —; (7) ⚭ —; (8) none; (9) Δ — Ξ; (10) Η — Θ; (11) Θ — Ι; (12) Α — Ϣ; (13) Ι —. It will be observed that the first and eighth blocks are unmarked, and that some of the others are marked only at one end. The irregular order of the letters seems to indicate that they were not cut with reference to the existing arrangement. A remarkable peculiarity is the archaism in some of the letters, especially the angular *beta*. The *alpha* is of the type of the Macedonian period.

In front of that part of the wall lying to the west of the western door stand two marble bases (marked *a* and *b* in the PLAN: PLATE IX). The length of *a* is 0.66 m.; height, 0.37 m.; width, 0.56 m. Both *a* and *b* rest upon a stone foundation. Upon the upper surface of *a* is cut a rectangular cavity, 0.33 m. by 0.26 m., and 0.04 m. deep. The dimensions of *b* are similar to those of *a*, except that it is not quite so long: it also has, upon its upper surface, a cavity similar to that of *a*. These bases probably supported statues, or columns or pilasters, most likely the latter. In the space of 1.85 m. between them, there is a continuation of the marble foundation-step, consisting of two slabs; and beneath these slabs and projecting in front of them there appears a foundation of stone. Upon the face of the second slab (the western one) is an inscription of the Macedonian period, which records the victories gained in various games by a certain Kallistratos, son of Philothales. This inscription, the second one found, is given below: it is inverted, as already observed.

Directly opposite the western door, on the north side of the wall *A*, there is a stone block, marked *c* on the PLAN, 0.75 m. long, 0.85 m. wide, and 0.38 m. thick. It has a circular hole cut through it, lying a



little back of the centre, the diameter of this hole at the top being 0.45 m., and decreasing gradually downward. On either side of this hole is cut a deep groove in a slanting direction to the edges of the block. This stone has every appearance of being *in situ*. It may have served as a support for some revolving stage-machine.

Both the material and the method of construction of the wall *A* mark it as of Roman origin. The position of the doors displays a lack of symmetry. We should naturally expect the double doorway to be midway between the other two: we find, however, that on the east side the interval is 7.32 m., while on the west side it is but 6.14 m. The position of the double door was probably determined with reference to the doors in the walls *B* and *C*.

*The Wall B.*—This wall is at a distance of 2.15 m. from *A*, with which it is parallel. Its total length is 16.07 m., average height, 1.10 m., and thickness, 0.65 m. It has one doorway, 1.15 m. wide, 4.60 m. distant from the west end. The construction of this wall is entirely different from that of *A*, and it is undoubtedly one of the original Hellenic walls. It consists of two courses of large blocks of stone in isodomic masonry, resting upon a low stone foundation: the blocks have a uniform length of 1.30 m. At a distance of about 1.50 m. east of the door, on the north side of the wall, is a buttress-like projection, marked *d* on the PLAN, having in the top a deep rectangular cavity. Immediately opposite this, there remains a small fragment of what may have been a similar projection from the wall *C*.

*The Wall C.*—This wall is 3.24 m. distant from *B*. Its length is 16.29 m., average height, one meter, thickness, like *B*, 0.65 m. It has two doorways, the first of which is 2.70 m. from the east end, and is 1.49 m. wide. At the west side of this doorway there is an upright block of stone projecting 0.55 m. above the wall. The second doorway is four meters from the west end of the wall, and is 2.10 m. wide. At a distance of about three meters from the west end of the wall there is a projection from it on each side, formed by the transverse position of two blocks, 1.30 m. long, laid one above the other. The wall *C* is of mixed construction, part being of the same nature as *B*, and of Hellenic origin; while the remainder is like *A*, and Roman.

*The Cross-wall F.*—This wall extends between *B* and *C*, at a distance of 6.95 m. from the east end. Its length is 3.24 m., height the same as that of *B* and *C*, its thickness 0.31 m. The construction is Hellenic, of the same nature as that of *B*. Near its northern end there

are singular projections (marked *e* and *f*), one on either side of the wall, each formed of two blocks of stone; the second block on each side having the upper lateral edges cut out squarely. These blocks seem to be in position; yet they have no foundation, resting merely on the earth filling the space between *B* and *C*.

*The Wall DD.*—This wall is about 3.75 m. distant from *C*, with which it is parallel and of equal length. It is of very irregular and rough construction, composed of a single course of stones, and evidently of Roman date.

*The Wall E.*—This wall, the fifth and last main foundation-wall of the stage-structure, is of much better construction than *DD*; although it, too, is undoubtedly Roman. Its length is 23.86 m., and its thickness, 0.70 m. At about seven meters from the west end, we found, standing upright upon the wall, a piece of a column of poros, apparently *in situ*. Its diameter is 0.43 m., and it is fluted only on the northern side. This column suggests that the wall *E* served as the front foundation of a stoa decorating the side of the theatre facing the city. The wall terminated at the west end in a corner built of brick. Immediately opposite, a short pilaster of brick-work is built out from the rock, leaving sufficient space for a door leading into the structure on the west side, an account of which will be given below.

THEORY AS TO THE CONSTRUCTION OF THE STAGE-STRUCTURE.—The similarity in the dimensions and mode of construction of *A* and *E* makes it probable that both were built at the same time, when the stage of the theatre was altered and probably enlarged to conform with the Roman standard. In the Hellenic form of the theatre, the wall *C*, as I believe, formed the foundation of the rear wall of the stage, or the front wall to a person approaching the theatre from the city. Possibly a portico extended along the north side of *C*. But this wall did not constitute the entire foundation; the structure continued north-westward, with the natural rock as a foundation, as far as the point marked *h* on the PLAN. If the *κοίλον* and orchestra had practically the same width in both the Hellenic and the Roman form of the theatre, and it is evident that they had, it is impossible to suppose that the stage originally extended only so far as the outcrop of rock. As the walls now stand, the cross-wall *F*, one of the original walls, seems to be unsymmetrical. But, if there was another compartment extending from the edge of the rock-mass to *h*, it would correspond in length with the compartment east of *F*, the middle compartment being somewhat

longer than those at each end. Hence, the hypothesis of an extension to *h* gives a natural explanation of the position of *F*. At *i*, in the PLAN, there is an approach to the stage consisting of an ascending passage or ramp cut in the rock, and there must have been a door giving communication from this passage to the western compartment. There may have been a similar arrangement at the eastern end; but we did not dig at that point.<sup>8</sup> The Hellenic stage proper would project in front of the wall *B*. When the Roman stage was built, the Greek one was removed, in any case, so that no traces of it remain. The wall *A* seems to have been the front foundation-wall of the Roman stage. The rooms in the rear would serve for dressing-rooms, etc.

THE ORCHESTRA.—The orchestra was buried in earth to such a depth that the removal of the entire mass was too great an undertaking. Our aim was necessarily limited to the laying bare of the boundary, so as to show the form of the orchestra. First, we dug a trench from the middle point of the wall *A* to the opposite point at the rear of the orchestra. The PLAN shows that the orchestra, within the line of seats, comprises somewhat more than half the circumference of a not entirely perfect circle, the diameter of which is about twenty meters. If carried up to the wall *A*, the orchestra would still fall considerably short of the complete circle. The floor of the orchestra, at least as we found it, is of earth (*κονίστρα*).

The theatre had an elaborate drainage-system. On the west side of the orchestra, where we laid bare not only the boundary of the orchestra, as on the east side, but also a portion of the *κοίλον*, we found a carefully constructed drain extending around the orchestra (PLATE VII). This drain is about 1.25 m. wide, and about a meter deep. Opposite each stairway of the *κοίλον*, a stone slab, with an average width of about 0.75 m., is laid across the drain to serve as a bridge. The average distance between these bridges is about 2.15 m. This drain closely resembles that in the Dionysiac theatre at Athens. Another drain extends from the centre of the orchestra, and passes, at right angles, underneath the wall *A* and the other walls of the stage-structure parallel to *A*. Within the orchestra, this drain is covered over with blocks of stone laid transversely, some of which were found displaced. On each side of *A*, this covering is formed of pieces of columns of porosity. A third drain extends from the west side of the orchestra, at

<sup>8</sup> See *Supplementary Report of the Excavations*, below.

a point opposite the termination of the *κοῖλον*, to the central drain. This now consists of two parallel lines of stones.<sup>9</sup> At its west end, on the south side, a drain of earthen pipe, near the level of the orchestra, connects with it. The stone slabs near by (marked *k*<sup>2</sup>) may have served as steps. A similar slab was found at the middle point in the rear of the orchestra. The earth was removed from one *πάροδος*, that on the west side. It has a width at the entrance of 4.08 m. The side forming the end of the *κοῖλον* is composed of a strong retaining-wall of large rectangular blocks, which shares in the upward slope of the *κοῖλον*. The coping-stones of this wall have something of an ornamental finish. The opposite side of the *πάροδος* is inclosed by the natural rock.

THE *Κοῖλον*.—The lower part of the *κοῖλον*, like the orchestra, had a thick covering of earth. We were able to excavate only a small portion of the western half, including three complete tiers of seats and the front of another. The *κοῖλον* was found to be divided into fifteen sections (*κερκίδες*) by fourteen stairways. Accordingly, a line drawn from the middle point of the stage through the centre of the orchestra passes through the middle of the eighth section of seats, and does not coincide, as in some theatres, with one of the stairways. This, at least, is the method of division in the lower section of seats. One *διάζωμα* is easily recognized by portions of a wall composed of upright slabs, about a meter in height, that formed one side of the passageway. At the base of this wall, we uncovered a portion of an open drain that undoubtedly extended along the entire length of the wall. We dug a little, in the hope of discovering whether there was a second *διάζωμα* above; but the upper portions of the *κοῖλον*, here, had been so far destroyed that our search was not successful. The general configuration of the surface, as well as the great distance from the lower *διάζωμα* to the summit of the *κοῖλον*, give ground for the belief that a second *διάζωμα* did exist at the point where it might naturally be looked for. The entire number of rows of seats seems to have been about forty: the uppermost tiers, though cut out of the natural rock, are very incomplete.

The seats of the first tier that we laid bare are superior in character to the others; they correspond to the marble chairs in the Dionysiac

<sup>9</sup> [As these project above the level of the orchestra, it may be questioned whether they did not rather form the front wall of a still later Roman stage, like the Phaidros wall in the theatre at Athens. The drain of earthen pipe is close to the surface, not at the bottom of the conduit surrounding the orchestra.—A. C. M.]

theatre at Athens, and were plainly intended for the accommodation of priests or other officials. But, unlike the Athenian chairs, they are made of the same poros stone as the ordinary seats. Each seat extends across the front of a *κερκίς*, the first one at the west end of the *κοῖλον* being placed a step higher than the others. These seats have backs, and arms at the ends; each seat is cut from two blocks, which are joined at the middle. The average length is about 2.45 m. The seat proper has a width of 0.45 m. and a height of 0.43 m. The side elevation of the back is 0.54 m., rear elevation 0.35 m. Some of the arms show remains of ornamental scroll-work on the outer side. The back and arms of the first seat are destroyed; one block of the second is overturned: the others are in a good state of preservation. The average length of the ordinary seats in the first tier is about 2.70 m., in the second, about 2.90 m. They are divided into two parts by a longitudinal depression. The front part, or seat proper, is 0.35 m. wide; while the back part, upon which the persons sitting behind placed their feet, is 0.20 m. wide. The entire width of the seat is 0.85 m., the height 0.35 m. The front edge has a projection of 0.06 m. The rock-cut seats still remaining in the upper portion of the *κοῖλον* differ in form from the lower ones. The feet of the row of persons behind were not on the same level as the surface on which the persons in front sat, but rested on an elevation which was 0.35 m. above the seat and the same in width. The seats of this type have a total width of 0.75 m.

THE VAULTED PASSAGES (*P* and *Q*).—The arched passages, one on the east and the other on the west side of the *κοῖλον*, served as entrances by which the people could pass directly from without, and issue upon the first *διάζωμα*. The arches or vaults are still in good preservation, and are important as instances of true Greek arches. That the vaults belong to the purely Hellenic portion of the theatre seems clear from their structure. The eastern passage is now about fourteen meters long, but a portion has fallen at the outer entrance. The original length may have been about sixteen meters; the width is 2.55 m. The vault is formed of six courses of poros blocks on either side, exclusive of the keystone course. It is noteworthy that the blocks have the same dimensions and are laid in the same manner as those in the Hellenic stage foundation-wall *B*. The length of the stones is 1.30 m., and their thickness 0.65 m. As in the wall *B*, the joints between the blocks are placed beneath the middle of the blocks above. The similar character of the masonry seems an indication that the vaults and the wall

*B* were built at the same time. The absence of any mortar or brick in the arches distinguishes them very clearly from the Roman wall *A*. At the interior entrance of the vault, a wall projects, on each side, to a length of 3.40 m. and a height of about one meter. The distance between the two walls of the passage is 3.95 m. The western passage is similar to the eastern.

THE STRUCTURES ON THE EAST AND WEST SIDES OF THE STAGE.—In front of the mass of rock on the east side of the stage are the foundation-walls of a structure (marked *M* in the PLAN) 10.35 m. long and 8.55 m. wide. The walls are 0.65 m. thick, and appear to be of Hellenic construction. In the middle of the front wall there is a doorway 1.25 m. wide. The front of the structure falls nearly in line with the Roman stoa. Immediately beyond the western extremity of the wall *E*, we came upon some foundations (marked *N* in the PLAN), built on the north side of the westerly portion of the rock-mass, measuring in length 5.84 m., and in width, at the widest part, about 5 m. The structure is double, the front being rectangular, the rear part semicircular. Two low steps extend along the entire front of the structure: in the lower step is cut a deep groove along the base of the upper one. Along their front stand, at regular intervals, the lower parts of four columns (PL. VI), having a diameter of 0.52 m. The fragments are about a meter in height, and show the same peculiarity instanced in the piece of column found on the wall *E*, only a part of the flutes having been cut. The column on the corner toward the east has fourteen flutes cut; the other three, eleven. The corner one has a larger number of flutes, evidently because of its more exposed position. The floor of the front part of the structure is a coarse mosaic of pebbles. At a distance of 1.58 m. from the columns is a wall separating the two portions of the structure. This wall is 0.50 m. high. At each end, a stone block stands upright in front of it, one of these being one meter, the other 1.30 m. high, and both being 0.50 m. broad and 0.27 m. thick. The wall is pierced in the middle by a circular hole. The height of the rear wall of this semicircular part, on the inner side, is 1.60 m. At its base, on the same side, is a semicircular mass (marked *m* in the PLAN), projecting 0.54 m., 0.85 m. wide at the base, and 0.65 m. high. Both the semicircular wall and the straight front wall are coated with a coarse stucco. Upon removing the earth within, we found numerous fragments of earthen tiles, which must have belonged to the roof; and in front we found also ashes and pieces of burnt lime. It is, thus, possible that the building was

destroyed by fire.<sup>10</sup> In the rear of the semicircular wall the rock has been cut away, making a triangular space with a floor of natural rock. On the south and east sides of this space there is a low projection of stone, like a seat. The rear wall of the semicircular structure has an exterior elevation of 0.40 m. At its middle point, a hole is cut through, similar to the one in the front wall. Below this hole there is a trough-like hollow surrounded by a wall, within which is a semicircular projection with a hole in the top and a niche cut in the outer edge. From this cavity a narrow channel, 0.60 m. deep, is cut around the eastern half of the semicircular wall. Measured within this channel, the wall is 0.23 m. thicker than above it. At the bottom of it we found fragments of earthen tile, showing that it served as a water-course or drain. Two other water-courses were found, leading to the southwest corner of the trough or reservoir *n*. Another earthen water-pipe was found extending along the east side of the front part of *N*, and passing between it and the extremity of the wall *E*. On the west side of *N* we found a structure, *O*, presenting the appearance of a seat. Its length is 2.52 m., height 0.50 m., width 0.65 m. At the rear is a back with an elevation of 0.56 m. Upon the upper surface are two trough-like depressions, 0.42 m. wide and 0.15 m. deep. It is manifest that the structure *N* was an ornamental fountain.<sup>11</sup> The numerous drains, the reservoir *n* at the back, and the perforations in both the rear walls, together make this attribution certain. *O* may have been a drinking-trough for the use of horses. The entire structure is of Roman date.

OBJECTS FOUND.—We had less good fortune than had been hoped for in finding remains of art. Most of the objects found were uncovered while removing the earth from between the stage-walls, particularly along the front wall *A*. The remains of sculpture comprise the following fragments, now preserved in the school-house at Basilikó:—(1) A piece, 0.28 m. long, of the leg of a marble statue, apparently of good style.—(2) The lower part of a female figure in marble, wearing the long *χιτών*, found resting on the marble plinth in front of wall *A*, about 5.80 m. from the east end of the wall. Its height, including the base, is 0.25 m. The right foot, of which the toes are visible, rests full upon the base; while the left foot, of which the greater part is exposed,

<sup>10</sup> [The original Greek building here probably balanced the rectangular structure on the *E*. side.—T. W. L.]

<sup>11</sup> [A similar structure has been found by Professor E. Petersen, in connection with the theatre at Side in Pamphylia.—M. L. D'O.]

rests upon the toes.—(3) The arm of a marble statue of above life-size, in two pieces: the fingers are lost.—(4) A lion's claw of marble, belonging to a lion-skin that served as a robe.

The following architectural members, fragments, and other objects may be mentioned:—(1) Doric epistyle-block of marble, 1.53 m. in length. Upon one face is an incomplete inscription, given below in No. 1.—(2) Ionic epistyle-block of poros, 1.35 m. long.—(3) Piece of an Ionic marble column, 0.83 m. long; diameter 0.25 m.  $\times$  0.27 m.—(4) Two large fragments of an Ionic base, of marble, 0.21 m. thick; one, 0.90 m., the other, one meter long.—(5) A Doric semi-capital of poros.—(6) Fragment of a peculiar Ionic capital of poros.—(7) Fragment of a triglyph of poros, upon which are traces of blue coloring. Other fragments were found having upon them traces of blue, and some of red.—(8) Large fragment of an earthen water-spout or gargoyle, of a usual lion-head design.—(9) Terracotta fragment having upon it a volute and flower-bud.—(10) Terracotta antefix of graceful design.—(11) Antefix of poros-stone.—(12) Ten earthen lamps of usual form.—(13) A number of copper coins, most of them bearing the dove, the symbol of Sikyon. Upon one the letters  $\Delta H$  appear, showing it to be a coin of Demetrios.

#### EXCAVATIONS OUTSIDE OF THE THEATRE.

While the design of our work at Sikyon was limited, in the main, to investigation of the plan of the theatre, we thought it advisable to make excavations about some of the numerous foundations in the vicinity of the theatre, hoping that, by discovery of inscriptions, we might determine the location of some of the buildings mentioned by Pausanias, or that we might happen upon some art-remains. Neither of these hopes was fulfilled. I spent a little time in digging on the smaller plateau, above the theatre, hoping to identify some remains there as belonging to one of the two temples said by Pausanias to have been located upon this height; but we found nothing that threw any light upon the nature of the structure. We also excavated a little at two points in the plain below the theatre. At one of these places we found the floor, paved with slabs of black and white marble, of what must have been a building of elaborate construction. We also found here a small piece of marble upon which are the toes of one foot of a statue, but nothing else of importance. A little to the west of this site there are extensive foundations, where we dug with no further result than the finding of a large Ionic capital of poros.



## INSCRIPTIONS FROM SIKYON.

## No. 1.

On the Doric epistyle mentioned above.

N	ΡΟΥΤΙΜΑΣΑΙΩΞΜΕΝΤΟΝ
I	ΚΑΤΑΓΡΑΓΜΑΤΑΤΑΠΕΡΙΑΥΤΟΝ
NIΞ	ΟΝΤΑΕΙΞΑΓΟΚΑΤΑΣΤΑΣΙΝΕΛ
BON	ΘΗΙΟΤΙΜΝΑΣΘΗΣΕΙΤΑΙΚΑΤΑΞΙ
NΩ	ΩΞΑΥΤΟΥΤΙΜΑΣΑΙΟ <sup>12</sup> ΔΑΜΟΣ
ΦΑ	ΓΡΕΞΒΕΙΞ ΕΡΑΤΟΚΛΗΣ
ON	ΚΤΗΣΙΓΓΟΣ
IΞ	
N	
AI	
N	
Ξ(?)	
ΕΑ	
ΕΝ	
ΑΥΤΟΝ	
ΚΟΤΑΣ	
ΛΝΕΑ(?)	
ΛΦΟ	

Νικα]φόρου τιμᾶσαι ὡς μὲν τὸν κατὰ πράγματα τὰ περὶ αὐτὸν ὄντα  
εἰς ἀποκατάστασιν ἔλθῃ ὅτι μνασθῇσεται καταξίως αὐτοῦ  
τιμᾶσαι ὁ δᾶμος. Πρέσβεις Ἐρατοκλῆς Κτήσιππος.

This inscription is incomplete; and the letters on the left-hand edge of the face of the block indicate that a part of this column of the inscription was inscribed upon an adjoining block. The letters I and K are undoubtedly masons' marks made at about the same time and for the same purpose as those on the marble blocks of the plinth of the theatre-wall A.<sup>13</sup>

<sup>12</sup> Break in surface of stone.

<sup>13</sup> [The letters of the inscription itself belong to the later Macedonian period, probably the first half of the second century B. C. The lines of the letters run largely in curves. A has the curved bar, E the middle bar formed by a dot only, placed at some distance from the perpendicular limb; M and N are quite wide; O, Θ, Ω are smaller than the other letters; Γ has the upper bar extending beyond the right limb which is curved and does not come down to the line; in the Ξ, the upper and lower bars are not horizontal, but curve out above and below; P is long, and B has

## No. 2.

On the marble slab between the two marble bases mentioned above.

ΚΑΛΛΙΣΤΡΑΤΟΣ ΦΙΛΟΘΑΛΕΟΣ	
ΓΑΙΔΑΣΒΑΣΙΛΕΙΑΓΑΛΑΝ	ΙΞΘΜΙΑΑΓΕΝΕΙΟΥΣΚΑΙΑΝΔΡΑΣΓΥΓΜΑΝ
ΛΥΚΑΙΑΓΑΓΚΡΑΤΙΟΝ	ΤΑΙΑΥΤΑΙΙΞΘΜΙΑΔΙ
ΙΞΘΜΙΑΓΑΓΚΡΑΤΙΟΝ	NEMEAΓΑΓΚΡΑΤΙΟΝ
ΓΑΝΑΘΗΝΑΙΑΓΥΓΜΑΝ	NEMEAΓΑΓΚΡΑΤΙΟΝ
NEMEAΓΥΓΜΑΝ	NEMEAΓΥΓΜΑΝΚΑΙΓΑΓΚΡΑΤΙΟΝ
ΑΣΚΛΑΓΓΕΙΑΓΑΓΚΡΑΤΙΟΝ	ΤΑΙΑΥΤΑΙΝΕΜΕΑΔΙ
ΝΑΑΓΑΛΑΝΚΑΙΓΥΓΜΑΝ	ΙΞΘΜΙΑΓΥΓΜΑΝ
ΚΑΙΓΑΓΚΡΑΤΙΟΝ	ΓΥΘΟΙΓΥΓΜΑΝ

the lower loop larger than the upper. In a word, the chief characteristics (notably of M and N) are those to be seen on the Pugioli vases from Alexandria published in this Journal (vol. I, pp. 21-22), which seemed to belong to the first half of the third century B. C. The flourishes of the pencil or the reed pen found their way into monumental writing, and a good example of a stage still more elaborate than that of the present inscription is the award of the Milesian arbitrators on the basis of the Nike statue of Olympia (DITTENBERGER, *SIG*, No. 240; HICKS, *Hist. Inscr.*, No. 200), of which I have a squeeze. The date of this falls about 140 B. C., and ours would naturally come somewhat earlier (*cf.* Löwy, *Inscript. gr. Bildhauer*, No. 272).

The inscription is a decree of the people in honor of some person or persons now impossible to determine. The existing fragment resembles a clause in numerous decrees whereby some honor is conferred on the deserving, and its inscription is commanded, in order that it may be generally known that the State rewards services fittingly, and that others may be incited to similar service or benefaction. The following from Priene may be cited by way of example: ἵνα δὲ αἱ τε τιμαὶ αἱ δεδομέναι Δαρίχῳ ἐπιφανέστεραι ᾖσιγ, καὶ τῶν ἄλλων οἱ προαιρούμενοι τῇ πόλει παρέχεσθαι τὰς χρεῖας θεωρῶσιν ὅτι ὁ δῆμος τοῖς καλοῖς καὶ ἀγαθοῖς ἀνδράσιν ἐπίσταται χάριτας ἀποδιδόναι καταξίας, ἀναγράφαι τὸδε τὸ ψήφισμα εἰς στήλην λιθίνην καὶ στήσαι παρὰ τὴν εἰκόνα. *Anc. Grk. Inscr. Brit. Mus.*, 416.

It is a noticeable fact that in Athens, where our records are most complete, this formula does not occur till about the middle of the fourth century B. C.; but when the fashion is once set it prevails almost immediately and has a long existence, together with the other flourishes of the Hellenistic period. Its phraseology is quite varied, but nowhere have I found anything so extraordinary as in this Sikyonian inscription. It runs somewhat in this way: "Decreed by the people] to honor so and so, son of Nikaphoros, in order that he who does a service to the State may rest assured that the people will remember to honor him in a manner worthy of itself. Ambassadors, Eratokles, Ktesippos."

Noticeable are, (1) μέν, *solitarium*: (2) τὸν . . ὄντα, acc. where a nom. is to be expected—we may compare XEN., *Kyrop.*, II. 1. 5; τοὺς Ἕλληνας οὐδὲν πω σαφὲς λέγεται εἰ ἔπονται: (3) εἰς ἀποκατάστασιν ἔλθῃ, in POLYBIOS, IV. 23. 1 (ἕως ἂν ἐκ τοῦ γεγονότος κινήματος εἰς τὴν ἀποκατάστασιν ἔλθῃ τὰ κατὰ τὴν πόλιν), means to come to a settled condition.—A. C. M.]

ΡΙΕΙΑΓ ΑΛΑΝΚΑΙ ΓΥΓΜΑΝ  
ΚΑΙ ΓΑΓΚΡΑΤΙΟΝ

ΛΥΚΑΙΑ . . Γ . ΑΝΔΙΞ  
ΥΓΥΓΜΑΝΚΑΙ ΓΑΓΚΡΑΤΙΟΝ

ΘΟΙΝΙΑΣ ΤΕΙΣΙΚ<sup>14</sup>

Καλλίστρατος Φιλοθαλέος

Παῖδας Βασίλεια πάλαν,	Ἴσθμια ἀγενεῖους καὶ ἄνδρας πυγμὰν
Λύκαϊα παγκράτιον,	Τῇ αὐτῇ Ἴσθμιάδι,
Ἴσθμια παγκράτιον,	Νέμεα παγκράτιον,
Παναθήναια πυγμὰν,	Νέμεα παγκράτιον,
5 Νέμεα πυγμὰν,	15 Νέμεα πυγμὰν καὶ παγκράτιον
Ἀσκληπίεια παγκράτιον,	Τῇ αὐτῇ Νεμεάδι,
Νῶα πάλαν καὶ πυγμὰν	Ἴσθμια πυγμὰν,
καὶ παγκράτιον,	Πυθοὶ πυγμὰν,
Ρεία πάλαν καὶ πυγμὰν	Λύκαϊα [πυ]γ[μ]ὰν δις,
10 καὶ παγκράτιον.	. . . κα]ὶ πυγμὰν καὶ παγκράτιον.

<sup>14</sup> [This is to be read *Θοινίας Τεῖς* [ικράτου ἐποίησε. Teisikrates is, no doubt, the pupil of Euthykrates the son of Lysippos, who was said by PLINY (*Hist. Nat.*, xxxiv. 8. 19. 67) to have approached closer to the art of Lysippos than did Euthykrates himself. His name has been found as artist in an inscription in Thebes and at Oropos (Löwy, *Inscript. gr. Bildhauer*, 120, 121). The period of his activity lies between 320 and 284 B. C. (Löwy, 120). His name is always written *Teisikrates*, even on a base found at Albano (Löwy, 478). His son Thoinias appears also on monuments, one from Tanagra, one from Oropos, and a third from Delos (Löwy, 121, 122, 122a). On that from Oropos he is denominated a Sikyonian, as his father is named by Pliny. His career as artist would fall about the middle of the third century, probably for some years both before and after. Xenokrates, a pupil of Euthykrates or of Teisikrates, was engaged at Pergamon on the battle-monuments of Attalos I (B. C. 241–197), and the characters of our inscription resemble very closely those there employed, especially *ι*<sup>2</sup> in Löwy, p. 116. The bar of A and the horizontal lines of Ξ are slightly curved; M has its sides nearly or quite perpendicular; Θ and Ο are somewhat below the average size; Γ has the upper bar passing beyond the uprights, left and right. On the whole, the letters are quite regular and handsome without affectation. The identification of the artist's name among these broken letters is of interest in many ways. It gives a fixed date for the inscription; and, as an artist would not have signed a memorial bearing an inscription merely, we may conclude, that a statue of the athlete formed part of the monument; furthermore, that a monument of this kind would not have been torn down and used to construct the wall in the theatre, unless some disaster had befallen it. We know of no occasion for this in the history of Sikyon from this time on, unless the statue was carried off by the Romans among the numerous art-treasures which they conveyed to Rome, or the monument was destroyed in the great earthquake which visited the city, probably in the reign of Tiberius. Hence it may be said, again, that the wall A was not constructed till many years after Greece was reduced to a Roman province, and perhaps not till after the beginning of our era.—A. C. M.]

*Translation.*—"Kallistratos, son of Philothales, in the contests of boys was victorious at the Basileia in wrestling; at the Lykaia in the pankration; at the Isthmian games in the pankration; at the Panathenaia in boxing; at the Nemean games in boxing; at the Asklepia in the pankration; at the Naia in wrestling, boxing, and the pankration; at the Rhieia in wrestling, boxing, and the pankration. At the Isthmian games he was victorious in boxing over both youths and men, at the same Isthmian festival; at the Nemean games in the pankration; at the Nemean games in the pankration; at the Nemean games in boxing and the pankration, at the same Nemean festival; at the Isthmian games in boxing; at the Pythian games in boxing; at the Lykaia twice in wrestling; . . . in boxing and the pankration."

*Comment.*—Nothing is known of Kallistratos, of whose athletic victories the above inscription is a record. An inscription of similar character is found in *CIG*, I, 1515. The games mentioned in both inscriptions are much the same.

1. *Βασίλεια*. These games are mentioned in *CIG*, I, 1515. Böckh remarks: *Basilia sunt Lebadeae acta, eadem quae Trophonia; sed etiam in Euboea celebrata Basilia esse monui ad Pindar.* The inscription at Sikyon probably refers to the festival at Lebadeia.

6. *Ἀσκληπεία* probably refers to the games at Epidauros.

7. *Nāa*. These games are mentioned in *CIG*, II, 2908. The following note is given: *Nāa sunt Nāia s. Nāa, Jovi Naio acta. Demosth. Cont. Meid. p. 531, ed. Reiske.* According to Strabo, Zeus was called *Naios* owing to the moisture about Dodona, *Schol. Il.*, XVI. 233. WELCKER, *Griech. Götterlehre*, I. 203. Cf. *CIA*, II, 1318, 1319.

9. *Ρεία* were games celebrated at *Ρίον*. Cf. PLUT., *Sept. sapp. conv.*, c. 19: *ἐτύγχανε δὲ Λοκροῖς ἡ τῶν Ρίων καθεστῶσα θυσία καὶ πανήγυρις, ἣν ἄγουσιν ἔτι νῦν περιφανῶς περὶ τὸν τόπον ἐκείνον.*

12 and 16. *Ἰσθμιάδι* and *Νεμεάδι* are nominal adjectives with *ἐορτῇ* understood. Pindar uses both *Ἰσθμιάς* (I. 8. 5) and *Νεμεάς* (N. 3. 4). We find the former in Thoukydides also (VIII. 9).<sup>15</sup>

<sup>15</sup> [Kallistratos has gained a victory among the beardless youths, the class intermediate between boys and men, and among the men at the same festival. The mind naturally reverts first to that disputed passage of PINDAR, *Ol.* IX. 89, relating to Epharmostos at Marathon (*συλαθεῖς ἀγενείων, μένεν ἀγῶνα πρεσβυτέρων*). BÖCKH, in his note on the passage, says that Epharmostos must have just arrived at manhood, and could not have contended as a youth among the men; for, if he had been a youth in fact, it is not probable that he would have been permitted to enter the contest with the men. But Böckh was wrong. The Scholiast did not have Böckh's objection in mind,

18. Πυθοί, not Πύθια, because the Sikyonians celebrated a Πύθια at home.

19. Λύκαια are the games in honor of the Lykaian Zeus.

W. J. McMURTRY,

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of Classical Studies at Athens.*

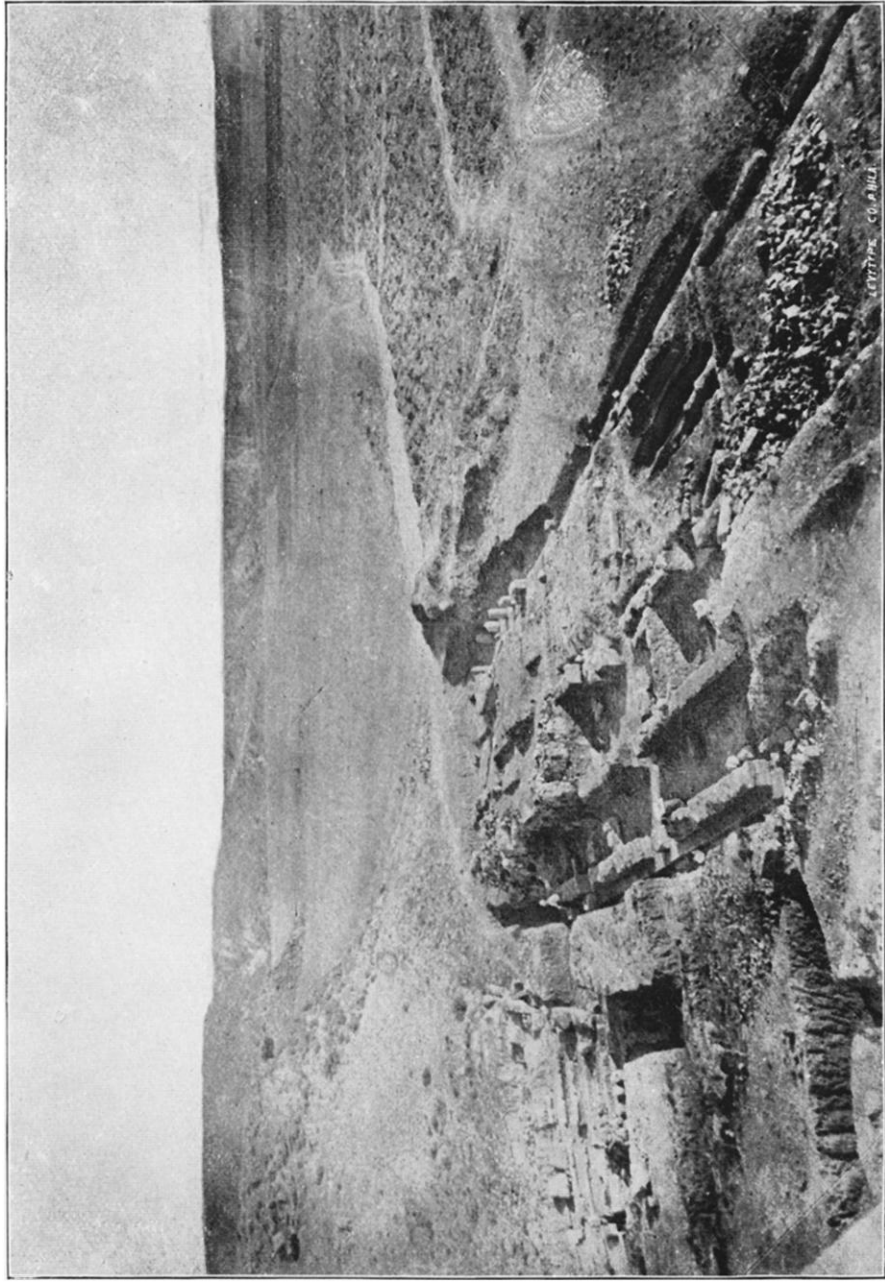
## II. SUPPLEMENTARY REPORT OF THE EXCAVATIONS.

On December 5, 1887, I went down from Athens to Basilikó to continue the work on the theatre of Sikyon, to which duty I had been detailed by Professor Merriam. The next day, a small beginning was made, trouble being experienced both in securing workmen and from a heavy rain. From December 7, however, the work was pushed vigorously, through the generous assistance of the demarch of Sikyon. Our efforts were directed chiefly toward clearing away the very heavy deposit of earth in the *πάροδοι* and the orchestra. A trench cut toward the N. E. from the wall *E* revealed nothing more than a sort of floor of cement, the terracotta pipes of a drain, and a few copper coins of no value.

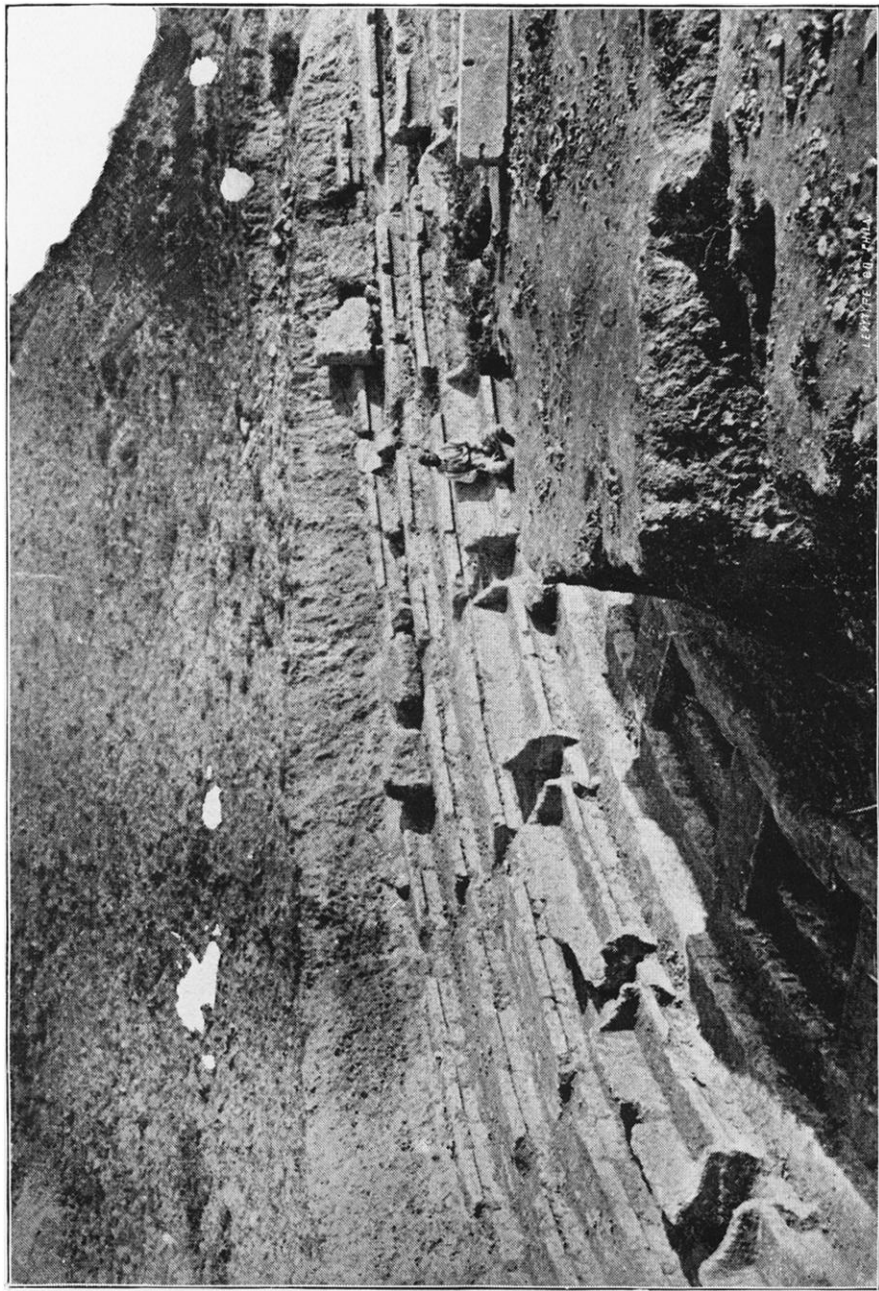
On December 9, the first object of art was found, about 1 met. S. E. of the middle of *kk*. This was a marble right hand, somewhat above life-size, grasping what might be the hilt of a sword. It evidently belonged to an excellent piece of sculpture, the veining on the back of the hand in particular being executed with much skill. On the next day, at a point 3.30 meters from the outer angle of the S. E. doorway in the wall *A* in the direction and at about the original level of the orchestra, a fine marble head was discovered.

From this date till December 23, the digging continued rather monotonously. The deep strata of earth were gradually removed from the orchestra and the *πάροδοι*, while the clearing out of the large square

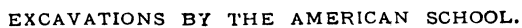
and PAUSANIAS tells us distinctly of an Artemidoros of Tralleis who, at the same games in Smyrna, won the victory among the boys, the beardless youths and the men (*κρατήσαι παγκρατιάδοντα ἐπὶ ἡμέρας τῆς αὐτῆς τοὺς τε ἐξ Ὀλυμπίας ἀνταγωνιστάς, καὶ ἐπὶ τοῖς παισὶν οὖς ἀγενοῦς καλοῦσι, καὶ τρίτα δὴ ὅτι ἄριστον ἦν τῶν ἀνδρῶν*: VI. 14. 3). EUSEBIOS, too, mentions the case of Stratonikos the Alexandrian, who won four crowns at Nemea on the same day among the boys and beardless youths (*ὃς Νεμέᾳ τῇ αὐτῇ ἡμέρᾳ παιδῶν καὶ ἀγενοῶν τέσσαρας στεφάνους ἔσχεν*: *Chron. Hist.*, I. p. 238, Migne); and that of Pythagoras the Samian, who was rejected from the youths and laughed at as too effeminate, but who entered the lists with the men and vanquished all in succession (*ἐκκριθεὶς παιδῶν πυγμῆν, καὶ ὡς θῆλυς χλευαζόμενος, προβάς εἰς τοὺς ἀνδρας, ἅπαντας ἐξῆς ἐνίκησε*: *Chron. Hist.*, I. p. 227, Migne).—A. C. M.]



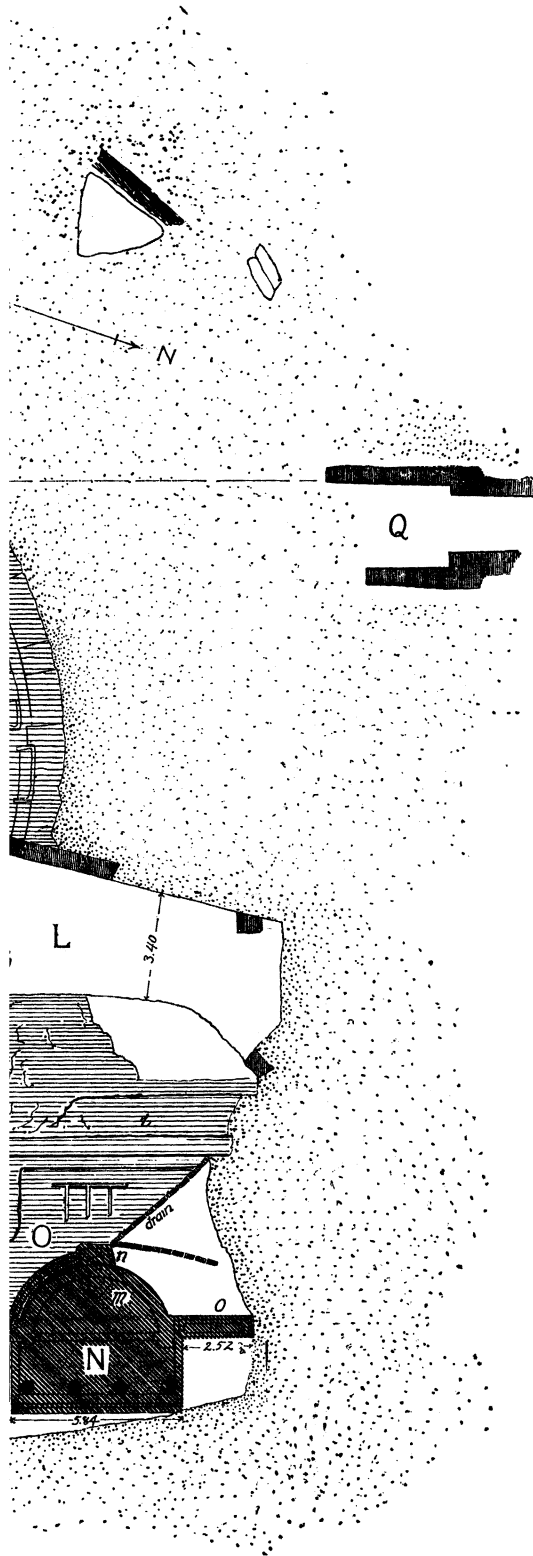
THEATRE OF SIKYON. THE STAGE-FOUNDATIONS AND ADJOINING STRUCTURES.



THEATRE OF SIKYON. THE SEATS AND CONDUIT SURROUNDING THE ORCHESTRA.







5 10 15 20 *ft.*  
SCALE OF FEET